

## THE NATIONAL SPORTING LIBRARY

# NEWSLETTER

A Research Center for Horse and Field Sports

Winter 1997

No. 50

## Alive and Moving: The World of John James Audubon

Laura Rose

Every man has his passion, but few in this world allow passions to dictate their lives as did artist and ornithologist John James Audubon, whose obsession with birds produced one of the masterworks of publishing history, the huge "double elephant folio" edition of *Birds of America*. Audubon's images of and writings on American birds and wildlife have delighted and educated generations of outdoor enthusiasts. Today his legacy lives on in the National Audubon Society, which was formed in his honor in 1886 to prevent the extinction of birds and protect their habitats.

His legacy is also found in art and book collections, including the National Sporting Library. In 1996 S. Bonsal White donated a set of the smaller 1840 subscriber's edition of the *Birds of America*, which has 530 hand-colored plates, to the Library.

Audubon (1785-1851) is best known for insightful images that go beyond simply portraying birds and animals and into presenting them as living, breathing, moving creatures at home within their specific environments. His skillful touch wasn't luck but the result of lifelong determination. Audubon wrote: "Nothing. . . could ever answer my enthusiastic desires to present nature, except to copy her in her own way, alive and moving."

The artist was born in Santo Domingo (now Haiti) in the West Indies to a French captain and a French Creole woman who worked on his sugar plantation. Audubon's mother died soon after his birth, and in 1789 Capt. Audubon returned to his home in France, and his legal wife, with the boy in tow. A few years later the couple legally adopted Audubon, whom Mrs. Audubon lovingly raised as her own.

Audubon's interest in drawing blossomed in his youth. His formal French education included mathematics, geography, music and fencing, but it was his interest in natural history and drawing that led him to study with Jacques-Louis David, court painter to Napoleon, in Paris in 1802-1803.

In 1803 Audubon traveled to his father's estate, "Mill Grove," near Philadelphia, and began living the life of the country gentleman. He spent much of his time dashing around the countryside with dog



*"Delicate in form, beautiful in plumage and graceful in its movements, I never see this interesting heron without calling it the Lady of the Waters," Audubon wrote of the Louisiana Heron. "Its measured steps are so light that they leave no impression on the sand, and with its keen eye it views every object around with the most perfect accuracy."*

and gun, fully bedecked in satin pumps and silk breeches.

He also found time to begin his observation of American birds, a quest that would last a lifetime. In April 1804 a group of phoebes in a cave captured Audubon's attention. He tied silver thread on the legs of some of the baby phoebes; the next spring he found that two had returned and were living just up the creek from the cave. In the course of satisfying his curiosity, Audubon had conducted what is now considered the first bird banding experiment on the young of American wild birds.

In 1808 Audubon married Lucy Bakewell, whose father owned a neighboring estate to Mill Grove. Over the next few years he was involved in a string of business ventures, from a general store in Louisville, Ky., to a lumber mill in Henderson, Ky. As he traveled the pioneer landscape while plying his trades, he kept a detailed field journal and executed hundreds of drawings and watercolors of birds and their natural habitats. In time he found that he didn't quite have the Midas touch with business that he had with pencil and brush. Eventually he gave up on business for good and turned his attention to his artistic talents.

In the midst of work as a portrait painter, taxidermist, sign painter and drawing teacher, Audubon began to formulate a plan for the massive undertaking that would result in the *Birds of America*. As he assembled the necessary ingredients, he found that he had the goods—years' worth

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*What William Faulkner considered "the best part of the hunt" may surprise you.*

#### The Curator's Collections

*Alexander Mackay-Smith describes the evolution of his own personal collecting.*



of collected drawings and watercolors. The only missing ingredient was a publisher willing to take on such a huge and risky project. When Audubon was unable to find a publisher in America, he decided to try his luck with the society and scientific communities in Europe. With the support of his wife, who gave him her savings and took a job as a governess to support the family, Audubon set off for Europe in hopes of gaining the support of patrons and subscribers.

Sporting a wolfskin jacket and shoulder-length outdoorsman's ringlets, he fascinated audiences and easily attracted their support for his book. In 1827 the first installment of *Birds of America* appeared. It would be 11 years before the last installment, number 87, would roll off the press.

No expense was spared in the book's production. Robert Havell Jr., a London engraver, used Audubon's watercolors and drawings of 435 species of American birds as the basis for hand-colored aquatint prints. The elephant folio was published in four large volumes, the largest weighing 56 pounds.

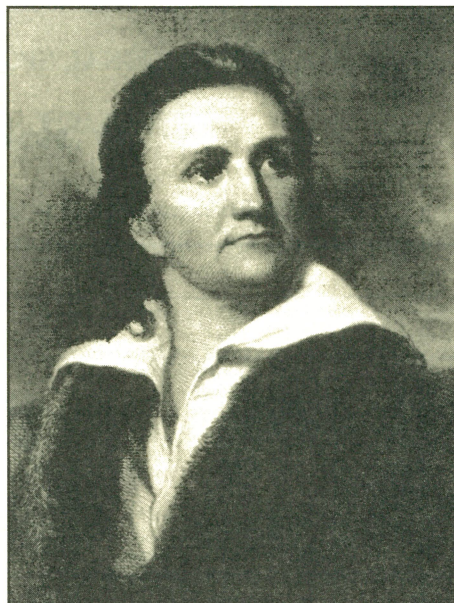
Why did Audubon publish a book whose pages measured nearly 40" x 30"? Because he insisted on depicting each bird life size. Smaller birds weren't a problem, unless they were so small that they got lost on the page. Audubon creatively fit taller birds, such as the flamingo and great blue heron, on the page by showing them with drooping necks.

### Creating a Commodity

Part of the mystique of Audubon prints lies in the fact that when the *Birds of America* was produced, Audubon demanded an all or nothing deal. Subscribers paid \$1,000 for the complete set; prints were not sold individually. About 190 sets of the elephant folio were distributed, but less than half of them exist today. In 1994 an incomplete set owned by the Buffalo and Erie (N.Y.) County Public Library was valued by Christie's at \$1.28 million. The library, which owns a complete set in pristine condition, sold another complete set at auction in 1987 for \$1.2 million.

Over the years print dealers have acquired sets and broken them up for their individual prints. The "Wild Turkey Cock," which was the first print to roll off the press, is the most highly sought, and considered by many to be Audubon's masterpiece.

Audubon's *Birds of America* also had an accompanying text, *Ornithological Biography*, which was written by Scotch naturalist



*John James Audubon was an unabashed hunter in youth but in later years became an advocate for wildlife causes.*

William MacGillivray and appeared in five volumes in smaller octavo form. In the book Audubon described the habits of the birds he drew, and also interspersed episodes of pioneer life in America. Today this text gives historians valuable information about the huge area he covered—much on foot, and much alone—from Labrador to the Dry Tortugas, from Texas to the Montana-North Dakota border.

The publication of the *Birds of America* and the *Ornithological Biography* secured Audubon's place as a premier American naturalist. Though he spent most of the time during their production between England and America, after they were completed Audubon purchased and settled on an estate on the Hudson River in what is today New York City. He then created a smaller edition of *Birds of America*, a seven-volume set that was produced from 1840-44. This octavo edition had 65 additional prints, including many newly discovered Western birds.

Audubon next undertook another major work, *Viviparous Quadrupeds of North America*. This work, which was produced from 1845-1848, featured 150 images of American wildlife. Though Audubon knew in advance that the project would be a challenge, he didn't realize how hard it would be to research and draw the animals, especially the nocturnal species.

The format was similar to the *Birds of America*, but the plates were produced by the faster and less expensive process of lithography. Audubon's sons, Victor and John

Woodhouse Audubon, were a great help to him on the project. Victor worked the business end and also did many of the backgrounds for the images, and John Audubon Jr. drew over half of the plates. Naturalist John Bachman, whose daughters married Audubon's sons, wrote the text.

### Monument to an Naturalist

While the *Quadrupeds* book was in production, the artist's powers began to decline, and he died in 1851 at age 65. His grave at Trinity Chapel of the Intercession in New York, which today can be found at West 155th Street at Broadway on land that was part of his estate, includes a Celtic cross monument decorated with hunting gear, a game bag, and an artist's palette with brushes, and a flurry of birds and animals, including a dove, a wild turkey, a hawk, a swallow, a squirrel, a bison, a badger, a wolf and many others. "Audubon Terrace," an adjoining site that was also originally part of the estate, is now home to a group of museums.

Twelve years after Audubon's death, Lucy Audubon sold the original paintings for the *Birds of America* to the New York Historical Society for \$2,000. It would be 108 years before the organization would pull the images out of storage for a full exhibition.

In 1886 George Bird Grinnell, a former elementary school pupil of Lucy Audubon's, formed the National Audubon Society in honor of his idol, John James Audubon. Today the National Audubon Society has more than 570,000 members across America working on behalf of the environment.

#### THE NATIONAL SPORTING LIBRARY NEWSLETTER

Winter 1997, No. 50  
published quarterly by  
**The National Sporting Library**  
301 West Washington Street  
P.O. Box 1335  
Middleburg, Virginia 20118  
(540) 687-6542  
Laura Rose, Editor

**We welcome your visit.** The Library is open to the public weekdays from 10 a.m. to 4 p.m. Appointments are encouraged.

#### Library Staff

Peter Winants, *Director*  
Alexander Mackay-Smith, *Curator*  
Laura Rose, *Librarian*  
Lisa Campbell, *Library Aide*



## COMMENTS FROM THE CURATOR

By Alexander Mackay-Smith

### Collecting Is A Many-Splendored Thing

I've been a compulsive collector for as long as I can remember. I was born in New York City in 1903, during an era when we roller-skated to school. When I was old enough, I began collecting stamps with my father. He felt there was no use collecting stamps unless you knew where the countries were that issued the stamps, so we pasted them in a geography book. This was my first collecting activity.

In 1919, we moved back to a family farm in Washington, Conn., a farm which is still in the family. There I started collecting Indian arrowheads which, when the ground was plowed, were reasonably numerous. After I moved to Virginia, I supplemented that collection with Shenandoah Valley Indian artifacts.

I started playing the violin when I was 12 years old. My brother, Dr. Carlton Sprague Smith (who for many years was head of the Music Division of the New York Public Library), played the flute, so together we played a great deal of chamber music. As a result, when I was in England during the summer of 1928 I took the opportunity to purchase and collect rare 18th-century editions of baroque chamber music. I continued to add to this collection until 1935, and later presented the collection to the special collections department of the Alderman Library at the University of Virginia.

In 1934 I began my next collecting activity, importing Cleveland Bay horses from England. The Cleveland Bay is the only sporthorse which

has had a closed studbook for over 100 years (it was closed in 1883). From 1934 to 1946 I bred Cleveland Bay stallions to Thoroughbred mares, producing over 100 foals, many of whom excelled in the hunting field.

To support my breeding program I assembled an extensive collection of books on the Cleveland Bay which are now in the National Sporting Library. My notes to this collection are in the possession of the Cleveland Bay Horse Society of Great Britain. In addition, a summarized stud book which embodied most of my work was brought out by Sidney Emerson, a leading English scholar.

My interest in foxhunting, horse breeding and historical research led me to write five books on foxhunting. The first appeared in 1968. In 1985, after the last of the books were completed, I gave part of my collection of foxhunting books to the National Sporting Library. The balance is now in the library of Henry Hooker, master of the Hillsboro Hounds in Nashville, Tenn.

After Helen Kleberg Groves commissioned me to write a book on the Colonial Quarter Race Horse, I made an ex-

tensive collection of material related to the subject. This collection is also now in the NSL.

My next collection supported my biography of Edward Troye, the Swiss-born and British-educated sporting artist. Troye came to Philadelphia in 1832, and from then until 1872 he painted portraits of virtually every famous trotter and Thoroughbred in the country.

The books collected for the Troye research are still in my possession but are destined to go to the National Sporting Library. The research for the Troye book led to my current project, which I recently completed—a book on the history of Thoroughbred breeding and its sources of speed.

Looking back on my life as a collector, I feel my greatest achievement is my role as one of the three founders of the National Sporting Library in 1954. The other two founders were George Ohrstrom Sr. and Lester Karow.

Since 1954 one of my duties as curator has been to identify valuable collections of sporting books and to encourage the donation of these books to the Library, where they can be studied and enjoyed by the public.

My efforts have been largely responsible for the creation of a collection of books on all aspects of horses, horsemanship and associated field sports. This collection is rated by experts as one of the finest in existence, and includes classics by such notable authors as the Duke of Newcastle, Antoine de Pluvinel, Federico Grisone and Francois Robichon de la Guerinere.

The Library has been so successful, in fact, that our present quarters are hopelessly outgrown. As a result, it is anticipated that construction will soon begin on a new library building. This is an achievement in which I take immense pride.



NSL COLLECTION

*One of Alexander Mackay-Smith's collections was of Cleveland Bay horses. His stallion \*Cleveland Farnley and a Thoroughbred mare produced Farnely Argosy, shown here with Mackay-Smith en route to winning the Cavanagh Cup at the 1949 Wilmington Horse Show.*





PHOTOS COURTESY WILLIAM FAULKNER COLLECTIONS (#6074),  
SPECIAL COLLECTIONS DEPARTMENT, UNIVERSITY OF VIRGINIA LIBRARY

*William Faulkner, left, joins Grover Vandevender at a meet of the Farmington (Va.) hunt.*

## The Best Part of the Hunt: Riding to Hounds with Mr. Faulkner

*Richard C. Latham*

In the fall of 1961, I was an English major at the University of Virginia and William Faulkner was writer-in-residence. Mr. Faulkner was at that time finishing *The Reivers*, his Pulitzer Prize-winning novel that would be published the following spring. I was doing some rudimentary research into Shakespeare's *Richard III* for a paper that would never be published.

One day an announcement appeared on the English department bulletin board stating that, for the next six Thursday evenings, Mr. William Faulkner would be pleased to hold a small symposium, open only to English majors and graduate students. The number of attendees would be strictly limited to the first 20 who signed on.

I had studied Faulkner the previous year under Joseph Blotner, one of the foremost Faulkner scholars, and had found Faulkner's work incomprehensible. However, many considered him America's greatest living writer, and the chance to learn from such a figure proved decisive. I signed on.

*In the fall of 1961, William Faulkner met each week with a small group of University of Virginia English majors and graduate students to discuss his work.*

The next Thursday at the appointed hour, a small band of disciples and curious gathered in a room in Cabell Hall to hear the great man. Faulkner was a shy person with unremarkable speaking abilities, and it soon became apparent that these evening symposia had clearly not been his idea.

The sessions were scheduled to last an hour, but Faulkner's routine was to amble up to the lectern about 10 minutes late, make a few desultory remarks, and then throw the floor open to questions. About the fourth session, when the speaker asked for questions, a dedicated young graduate student deep in a thesis on Faulkner, who always sat in the front row taking copious notes, raised his hand. "Mr. Faulkner, in paragraph (such and such) of section (thus and so) of your short story 'The Bear,' you make reference to (such and such). There has long been debate among scholars whether or not you were referring to the betrayal of Christ in that passage. Would you be so kind as to edify us on that point?"

Faulkner stared at the earnest young man for a long moment. He then leaned on the lectern and a small smile appeared beneath his white mustache. "Young man, I regret I cannot edify you. You see, I haven't read that story in more than 20 years, and besides, I was dead drunk when I wrote it. I haven't the slightest idea in hell what I had in mind when I wrote the passage to which you refer."

Faulkner liked riding to hounds and would frequently join the hunt at the nearby Farmington Hunt Club or Keswick Hunt Club. Now, it happened that I had friends who rode with both those packs, and I, too, enjoyed a good hunt on a fine fall day.

Not too long after the incident in his symposium, I encountered the novelist one chilly November morning at the punch bowl in Farmington Hunt Club lodge prior to the call to horses. "Good morning, Mr. Faulkner," I said. He nodded and then appraised me more closely over his cup of brandy milk punch. "Aren't you in that goddamned Thursday symposium of mine?" he asked. When I replied in the affirmative, he said, "I thought you looked familiar. You're one of the few who never say anything. I wish there were more like that. Tell me, why did you sign up for the damned thing anyway? Are you one of those people who're majoring in me?"

I laughed and, to gain a little time, offered him a Lucky Strike and then lit one myself. He declined, indicating his pipe. "No, sir, I'm not majoring in you. In fact, I don't





even understand most of what you wrote. I just thought it would be foolish not to take advantage of the opportunity."

"I like that, son. No bullshit. What's your name? I'm terrible with names."

I told him, and we had another cup before the call to mount. As we walked outside, he said, "Who are you riding with today?" I told him no one in particular, and he suggested we ride together. We went to our mounts, mine a kind chestnut mare that belonged to a friend and his a big brown gelding he had borrowed. Faulkner was a small man, not more than five foot six and not the most steady horseman. He needed assistance in mounting, and the big gelding nearly unseated him straight-away.

We were soon on our way in pursuit of the hounds. Faulkner made the first two or three jumps, but then his horse balked at a chicken-coop jump, and its rider went flying. I was just behind and stopped to help. It was apparent that Mr. Faulkner wasn't hurt, but neither was he too keen to continue. After sending the others onward, he turned to me: "Dick, my boy, what say you we go back to the lodge and have us a punch. That's the only really civilized aspect of this damned sport anyway."

## SEEN IN THE STACKS...

**Michael Stone**, Dublin, Ireland, secretary-general of the 1997 World Equestrian Games to be held in Punchestown, Ireland, visited the NSL, along with **Padraig McKeon**, also of Dublin, and members of the Loudoun Tourism Council's equine marketing subcommittee.

**Mr. and Mrs. Christian Goeldner** of Memphis, Tenn., looked into the NSL's books on bassetting.

Artist **Dawn Haney** of Middleburg used the NSL's books on veterinary medicine when preparing illustration projects.

**Ann Tate** and **Brian Fitzgerald** of Middleburg, Va., researched hunting etiquette and the history of the Piedmont Fox Hounds.

**Terry Aldred** of Haymarket, Va., **Elizabeth Grizzard** of Manassas, Va., **Kathleen Schmitt** of Gainesville, Va., and **John Aldred** of Haymarket, Va., looked into books on Arabians and other topics.

**Elise Zuidema** of Wayzata, Minn., researched books on horse soundness and anatomy.

**Sarah Dalton-Morris** of Woodbury, Conn., **Bobby Wahl** of Norwalk, Conn., **Stuart Daly** of Roxbury, Conn., and **Fred Hydar Jr.** of Woodbury, Conn., enjoyed a tour of the collection, including the beagling books of Mr. and Mrs. David B. Sharp Jr. and books on horse showing, hunting and fiction.

**Richard Nicoll** of the Colonial Williamsburg Foundation in Williamsburg, Va., researched stable buildings.

**Miriam Gutierrez** of Edinburg, Va., researched aerobic fitness of horses.

Artists **Werner Rentsch** and **Kathleen Friedenberg** were joined by beaglers **Keith Gardner** and **Charles Smith** in a visit to the NSL.

**Donna and John Kinnear** of Amenia, N.Y., enjoyed books on foxhunting and the Millbrook Hunt.

I concurred, and off we went. We had a most pleasant morning drinking brandy milk punch and discussing the old South, women and maybe a little literature. We met one or two more times fox hunting, and I went to the last two of his "goddamned" symposia.

The following spring, when *The Reivers* came out, he appeared at a local bookstore, signing first editions. I bought one and got in line. When it came my turn, he spoke to me cordially and even remembered my first name. He wrote in the book, "To Dick—Remember, the best part of hunt is the punch." He signed it "William (Bill) Faulkner." In less than two months Mr. Faulkner was dead. I treasured that book (although I never read it) until it was destroyed in a fire in my apartment some years later. But maybe it doesn't matter, because the memory is just as keen as ever.

*Richard Latham is in the oil and gas business in Dallas. This article previously appeared in American Heritage magazine and UVA Alumni News. Special thanks to UVA Alumni News for their assistance, and to Mr. Latham for allowing us to share his story with you.*

**Janet G. Murphy** of Richmond, Va., researched the history of Burrland Farm in Middleburg.

**Linda and Mark Anderson** of Warrenton, Va., took the NSL tour and looked into books on Arabians.

**Robin Gan** of New York City and **Barbara Burian** of Fairfield, Conn., enjoyed a look at the foxhunting collection.

**Nancy S. Machall** of McLean, Va., enjoyed the polo books and **Dawn Lawrence Story** of Agoura, Calif., the holistic healing books during a visit to the NSL.

**Heather Murphy** of Ligonier, Pa., researched the hunts of Pennsylvania for a book being written by **Mrs. Burt K. Todd**, master of the Rolling Rock Hunt.

**Sheryl Horowitz** of Great Falls, Va., took a tour of the collection and looked into the NSL's books on dressage.

**Larry Guthrie**, a sport information enthusiast from Washington, D.C., and **Greg Guthrie** of Custer City, Okla., visited the NSL.

**Sandra Feagan**, **Susan Downie Wheeler** and **Jim Newman** of Charlottesville, Va., took a tour of the collection.

**Lois Conner** of Port Republic, Md., and **Carol Porter** of Lexington Park, Md., enjoyed a showing of the NSL's rare book collection.

**Don and Doris Cress** of Council Grove, Kan., and their son **Donald Cress** of Manassas, Va., read about the NSL in *Western Horseman* magazine and came to see books on mules, Paints and other subjects.

**William Wyman Finley** of Bushnell, Fla., perused the NSL's books on dressage.

**Yolanda Brittle** of Aldie, Va., looked into books on polo.

**Nancy Massie**, a teacher at the Wakefield School in The Plains, Va., enjoyed the NSL's rare book collection, especially the original Theodore Roosevelt manuscript and copies of *The Compleat Angler* in the John H. and Martha Daniels Collection.



## NSL Newsbriefs

Yes, it's hard to believe, but this is the 50th edition of the *National Sporting Library Newsletter*! The first issue appeared in September 1975 and featured a cover story by Alexander Mackay-Smith on the NSL and its facilities and services.

Over the years, the *NSL Newsletter* has published the work of an impressive gathering of writers and sportsmen, including Lida Fleitmann Bloodgood, Ellen B. Wells, John H. Daniels, William Steinkraus, F.M. Burlew, Richard Hooper, Richard Powell Jr., Robin Bledsoe, Rodolphe Coigney and many others.

The past 49 newsletters contain a wealth of information about sporting books and other subjects. They also provide an important chronicle of the evolution of the NSL, its people and its collections.

A complete run of the newsletter is available for use in the NSL office. Let us know if you have story ideas for our next 50 issues!

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The **Capitol Hill Equestrian Society** presented the NSL and three other non-profit organizations with donations during their annual holiday party, held Dec. 10 in the Rayburn House Office Building in Washington, D.C. NSL Librarian Laura Rose accepted

the donation on behalf of the NSL. The other recipients were: The Marion duPont Scott Equine Medical Center in Leesburg, Va.; Lift Me Up, a therapeutic riding program in Great Falls, Va.; and the Equine Rescue League, an equine welfare organization in Leesburg, Va. We appreciate the continued support of CHES and its members, many of whom have visited us here at the NSL. Thank you, CHES!

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**Helen K. Groves**, a member of the NSL's board of directors, has been elected into the National Cutting Horse Association's Members Hall of Fame.

Groves, who owns Silverbrook Ranches near Baird, Texas, is only the third female to join the Member's Hall of Fame ranks. She has been a competitor and supporter of cutting horses and the cutting horse industry for 24 years. According to the *Cutting Horse Chatter*, Groves has become known as the "first lady of cutting."

"Her tireless work to promote and better the sport of cutting throughout the United States and abroad has been instrumental in introducing many newcomers to the sport of cutting. She has truly been one of our sport's finest ambassadors for more than two decades, helping cutting to reach the popularity it now enjoys."

Groves has been a member of the NSL's board of directors since 1993.

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Helen Groves is not the only NSL board member who has been involved in interesting pursuits lately.

**John H. Daniels** has been out and about at book signings for his new book *Nothing Could Be Finer* (see Fall 1996 newsletter), which features life and sport in Camden, S.C. Next time you are in the Library, take a look at this colorful history.

**Joan Irvine Smith** donated \$1 million to the University of California-Irvine in 1996 to establish the Reeve-Irvine Research Center after actor Christopher Reeve was paralyzed in a fall from his horse in May 1995. The center is to become a clearing-house for information for researchers and neurologists around the world treating spinal-cord trauma.

**F. Turner Reuter Jr.** has signed a contract with Scarecrow Press to publish a biographical dictionary of American animal and sporting painters and sculptors. The book, which will include numerous illustrations, will be out sometime within the next year. In addition, this year Reuter assumed the duties of joint master of the Piedmont Fox Hounds.

**John von Stade** serves as the president of the National Museum of Racing in Saratoga Springs, N.Y. Under his presidency, the National Museum of Racing continues to grow to new heights in membership and to provide expanded opportunities and services to its members.

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### New Building Takes Shape

The NSL's board of directors has been sufficiently pleased with progress in fund raising to anticipate breaking ground for the new library building, a model of which is shown here, in April 1997. About \$4 million has been raised for the building, which will be constructed on the same property as Vine Hill, the present home of the National Sporting Library and The Chronicle of the Horse magazine. An additional \$1 million is necessary before construction will proceed. With the support of a few substantial benefactors, the new library will soon become a reality.



The December 1996 issue of *Western Horseman* magazine included an article on the National Sporting Library by our own Lisa Campbell, who serves as a library aide.

Campbell's article, which described the Library, its history and activities, did not go unnoticed by the magazine's readers. The NSL has received numerous requests for information, and even a few visitors, since the article appeared. If you missed the article, it appeared in the December issue on pages 72-75.

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The **World Sidesaddle Federation** has established a library for research on sidesaddles, ladies' riding attire, and the art of riding aside. The library has over 400 articles, books, artworks, and audio and video tapes dating to the early 1800s. The collection includes works on life with horses, types of saddles, horse training and showing, and information on aside riders.

The library's materials are available for interlibrary loans. For information on the collection and how you can access it, contact The World Sidesaddle Federation Inc. Library, P.O. Box 1104, Bucyrus, OH 44820.

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Thanks to the NSL members and other friends who gave **gift memberships** to the Friends of the National Sporting Library to their friends this past holiday season. We welcome these new members.

If you have a horse or book lover with an upcoming birthday or other occasion, consider a gift membership. Gift recipients receive an acknowledgment and a one-year membership to the library, which includes four issues of the newsletter and notices of special events. For more information, contact the NSL at (540) 687-6542.

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**National Library Week** is coming up April 13-19. If you can't jump in the car and make a road trip to the NSL, why not plan a visit to your favorite local library? Many libraries around the country plan special events to celebrate; we encourage you to participate.

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Vine Hill, home to the NSL and *The Chronicle of the Horse* magazine, was the starting gate for the **1996 Middleburg Hunt Country Christmas Tour of Homes**,

#### BOOK SALE UPDATE

### 1996 Duplicate Book Sale Results

\*There were **411** lots sold, a lot being anything from a single book to 125 volumes of a serial.

\*The **highest** bid was **\$2,500** for a run of *Baily's Sporting Magazine*. The highest bid on a single book was **\$650** for Alexander Mackay-Smith's *The American Foxhound, 1747-1967*.

\*The book that received the **most** bids was Richard D. Carreno's *Clotheshorse: A History and Guide to Riding Apparel*, with 13 bids. Samuel J. Henry's *Foxhunting Is Different* and Raymond G. Woolfe, Jr.'s *Secretariat* received 10 bids.

\*Books were shipped to **22 states and England**.

\***One hundred and twenty-two** NSL members participated in the sale.

\*Virginia had the most bidders with **37**; Maryland had 13 and New York had 12.

\*Nearly **\$18,000** was raised for the National Sporting Library.

*A list of winning bids is available on request.*

*Thanks again to all who participated.*



held Dec. 14-15. The tour, which was sponsored by the Middleburg Beautification and Preservation Committee, welcomed over 1,000 visitors and netted over \$6,000 for future committee projects. Past projects have graced the town with flower boxes, spot gardens and wooden benches, and provided The Pink Box, the town's tourist office and the original home of the *Chronicle*, with new beams and flooring.

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The NSL also welcomed around 15 visitors, both parents and children, from the **Rapidan River Pony Club** in Orange, Va., on a cold, wet day in November—a perfect day, in fact, to be in a cozy library with thousands of horse books. The Pony Clubbers looked at books on horsemanship, horse breeds, the horse in art and more. We hope that these enthusiastic young riders and their equally enthusiastic parents will visit us again.

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**Kenneth W. Townsend** has been named the executive director of the National Cowboy Hall of Fame and Western Heritage Center in Oklahoma City, Okla. Townsend, an Oklahoma City businessman and civic leader, will succeed B. Byron Price, who recently accepted the directorship of the Buffalo Bill Historical Center in Cody, Wyo.

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Some books in the NSL collection have the privilege of visiting patrons at other libraries through **interlibrary loan**. Books that travel must be in good health and must not be senior citizens. NSL members who live far away may be able to use certain NSL books at their local libraries by making arrangements with their librarians. The only stipulation is that the book must be used within the confines of the library's reading room; it cannot be checked out.

A survey of NSL interlibrary loans over a one-year period showed that 65 NSL books traveled to other libraries throughout the nation; as many as 10 books have been out at one time. Over that year, the most broadly traveled book was Julian Westall's *Educating The Young Horse*, which has been to North Carolina, Wisconsin and all the way to Alaska! The most popular single book, going out four times, was Dan Russell's *Jack Russell and His Terriers*. The most popular author was Jennie Loriston-Clarke; two of her books went out for a combined total of five loans. The most popular subjects in numbers of loans were horsemanship with 24, dogs with seven, and Arabians with six. The states with the most requests were Virginia and North Carolina with seven each, followed by Pennsylvania, Texas and Illinois with five.

If you'd like to learn how you can request NSL books for use in your local library, ask your local librarian about interlibrary loan, or contact the NSL at (540) 687-6542.



## Book News and Reviews

**OVERCOMING THE FEAR OF RIDING.** Theresa J. Jordan, Ph.D., and Peter E. De Michele, M.Ed. Breakthrough Publications, Inc., 310 North Highland Ave., Ossining, NY 10562. 1996. 200 pp. Illus. \$24.95.

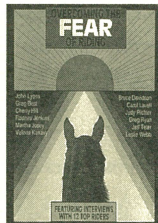
The title of this book may lead readers to think it is written for nervous novice riders. Well, it is, but seasoned veterans will be blown away by the openness of the candid remarks from champion riders of different disciplines of riding. The title is the only thing wrong with this book, because it may turn away experienced horsemen who would enjoy a fascinating read of their sport's soulmates. This book shows what makes the great riders tick.

As soon as you open the book, go straight to the foreword by three-day eventer Bruce Davidson, who writes: "Riding, like other things, is an exercise in knowing yourself. It involves being honest with yourself. People are searching for meaning in their lives."

"Some people turn a certain age and they suddenly are unhappy with their work and they go to seminars, or they read, or they see professionals to help find themselves. I've never believed in that theory so much. I think it's always easier to just be honest with yourself."

Jordan and De Michele did a superb job of interviewing the 12 riders featured and quoted in the text. Both have professional backgrounds in sports psychology and are active riders, which enabled them to approach their subjects and ask the right questions. They successfully drew out feelings and thoughts from the depths of the hearts and minds of the riders.

The chapters include information on understanding feelings of nervousness, the risk of failure or injury, motivation, the why and how of setting goals, personal responsibility and practical advice on riding safety, and much more. In fact, a lot of the



advice from the authors and interviewees applies to life in general. Chapter 3 opens with a quote from endurance rider Valerie Kanavy, who advises: "Don't evaluate yourself and what you're doing by other people's standards or judgements." Same with the next chapter, in which steeplechase jockey Jeff Teter says: "It's what you do with your chance when you get it, as to whether you get to be successful."

Not only will amateur riders greatly benefit from the book but so will instructors of beginning riders, coaches of upper-level competitors and everyone in between. Teachers will gain valuable insight into their students' stumbling blocks and learn ways to guide them through mental tough spots. Amateur riders will come away with a better understanding of those concepts and find their whole outlook on riding—perhaps on life—much more positive.

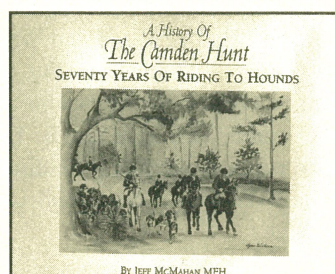
L.C.

**A HISTORY OF THE CAMDEN HUNT, 1926-1996.** Jeff McMahan, MFH. Camden Hunt, P.O. Box 551, Camden, SC 29020. 1996. 110 pp. Illus. \$39.95.

The 100th anniversaries of hunts are sometimes marked by the publication of history books. Recent histories include the Blue Ridge (Va.) Hunt, Norfolk (Mass.) Hunt and Green Spring Valley (Md.) Hounds. Add to the list the Camden (S.C.) Hunt, but in this case the author, Jeff McMahan, MFH, didn't wait for number 100, settling instead for 70 exciting years.

His book—8" x 11", horizontal in format—gets off to a fine start with a dust jacket featuring an attractive watercolor of a hunt scene. After flipping through the pages I believe you'll be impressed with the book's layout and design.

McMahan's dedication is fitting: "To the land owners who granted us permission to ride over their property for the past seventy years."



The founding of the hunt is described in the foreword: "Visitors had occasional drag hunts with foxhounds rented from local night hunters, and in 1926 Mrs. Martha Partridge organized the Camden Hunt to provide additional fun for Camden's horse enthusiasts."

The subscription for members was \$10 for the season, Dec. 1 through April 1, with at least one drag hunt a week.

Humorous incidents are related. A favorite for me involved John H. Daniels, a director of our library. Daniels was master and huntsman in 1945-1946. His hounds showed absolutely no interest in the drag line that had been meticulously laid by the kennel huntsman. The drag man later confessed to a big mistake: "Boss, I used the healing oil instead of the scent."

The Camden Hunt encouraged the participation of junior riders. For many years, the Children's Hunt was held each Saturday under the direction of Shannon (Tanny) Heath, a respected adult. Heath died of a heart attack while hunting in 1953. The Heath Memorial Trophy is awarded the junior showing the most improvement in horsemanship to this day.

Drag hunting was replaced by live hunting in 1970. A concerted effort has been made to breed a pack of Crossbred hounds that perform well in the difficult scenting conditions found in the hunt's territory.

The book has a number of black-and-white photographs from the early years and color pictures, mostly by the author, of recent times. An "oldie" is my favorite. It's of Truppon Sutton, who was Camden's first drag man. Sutton called himself "the president of the dogs." The president is mounted on Possum, a white mule.

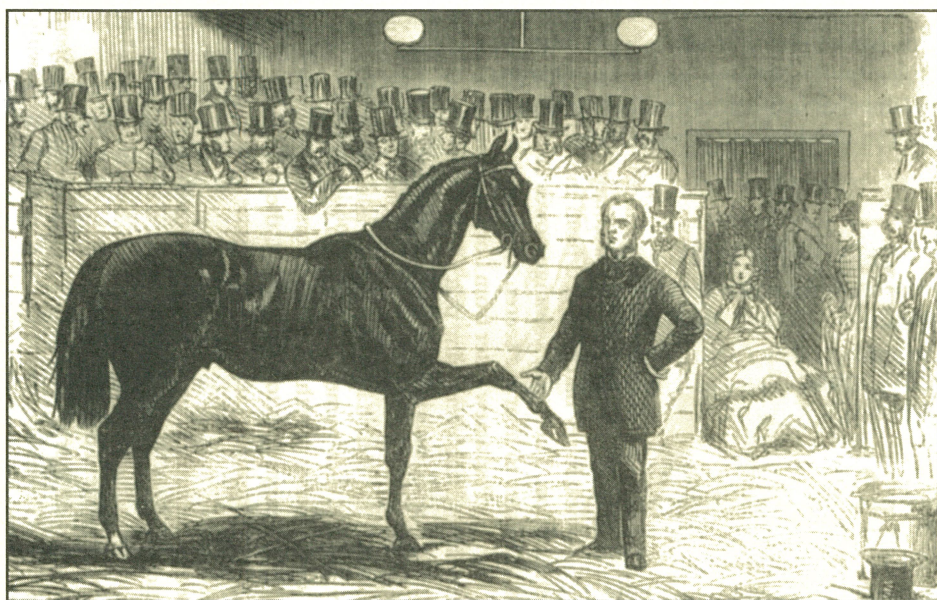
Congratulations, followers of the Camden Hunt. It's obvious that you enjoy sport. I enjoyed your book.

P.W.

**JOHN RAREY: HORSE TAMER.** Nancy Bowker. J.A. Allen & Co, 1 Lower Grosvenor Place, London SW1W 0EL, England. 1996. 196 pp. Paper. Illus. \$19.95.

This book may not climb the bestseller lists like Nicholas Evans's recent fictional success *The Horse Whisperer*, but the story of John Rarey, a real flesh-and-blood





FROM JOHN RAREY: HORSE TAMER

*Cruiser's first appearance in London with John Rarey was depicted by John Leech in The Illustrated London News in 1858.*

American who took the 19th century world by storm with his methods of "taming" horses, is good reading for horse lovers.

Rarey (1827-1866) began studying horses on his family farm as a child, and later went on the road giving exhibitions and lectures in which he consistently gained the trust and respect of the most "vicious" horses the locals could find; in fact, sporting writer Henry Hall Dixon noted that it was harder for Rarey to find savages to tame than to tame them. Rarey's travels took him to England, Russia, Sweden and Cuba, and his talents were appreciated by scores of luminaries, including Queen Victoria, Ralph Waldo Emerson, General William Tecumseh Sherman, William Thackeray and Sir Edwin Landseer.

Rarey's art was not aimed at the glamorous set, but at every horseman, from the backyard horseman on up. Instead of harsh treatment with spur, whip and voice (remember, we're in *Black Beauty* days here), Rarey espoused gentleness and patience. One of his greatest successes was with the stallion Cruiser, who had been so unruly that he once "tore an iron bar, one inch

thick, in two with his teeth." As Rarey "tamed" Cruiser, he also forged a partnership with the horse that would last a lifetime and educate thousands about humane treatment of horses.

The author does discuss Rarey's methods but includes this "Kids, don't try this at home!" note in the introduction: "The method Rarey used was very successful, and an improvement over the contemporary practices of training vicious horses, but it cannot be stressed strongly enough that it must not be used today; the risk of harm to the handler and the horse are too great. Safer methods are available now to achieve the same results of calm obedience and the development of trust."

Bowker mined letters, diaries, sporting periodicals and other sources for a wide range of insights, and updated the story to the current day (a school now stands on the Rarey farm site, and its sports teams are the "Cruisers"). Though she makes a good effort to provide a historical context that relates Rarey's story to American and world history, there are some weak ties. Such small matters are easily forgotten, however, when the reader encounters the old newspaper descriptions of Rarey in action, some detailed enough for one to clearly envision man and beast in their dangerous dance.

L.R.

**CIGAR, AMERICA'S HORSE.** Jay Hovdey. *The Blood-Horse*, Box 4038, Lexington, KY 40544. 1996. 213 pp. Illus. \$29.95.

The subject is great. No question, Cigar was America's horse, and when he won the Dubai World Cup in the United Arab Emirates he became the world's horse. And, Cigar's story is told by a young man who, in my book, is Cigar-like in ability.

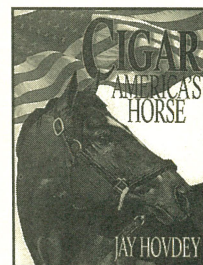
Cigar's career is told in great detail. In addition to the horse, Hovdey allows us to know owners Allen and Madeleine Paulson, trainer Bill Mott and jockey Jerry Bailey, and right on down to the hot walker and stud farm employees.

I have two bones to pick, however, with the publisher. In an important book like this, I feel it's unfortunate that the pictures, which are excellent, are dumped into a well in the center of the book instead of scattered throughout the text, where they belong. I know. Expense. Charge us \$10 more for the story of our horse.

My second beef is that Cigar's career is traced—in the body of the text and in statistical charts in the appendix—almost to the end of the great horse's career. The statistics take us only through Cigar's defeat in mid-August in California. The text lightly covers Cigar's victory in the Woodward Stakes in mid-September, then ignores his defeats in the Jockey Club Gold Cup and Breeders' Cup Classic in October, after which he was retired. I know. Time. The Christmas market had to be tapped. Unfortunate.

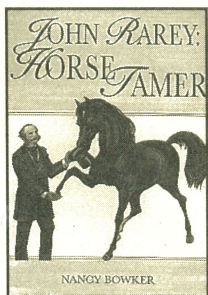
Regardless, *Cigar* is great reading.

P.W.



**SHOWING FOR BEGINNERS.** Hallie I. McEvoy. Lyons & Burford, Publishers, 31 West 21 St., New York, NY 10010. Paper. Illus. Glossary. Appendix. Index. \$16.95.

Novice riders aiming to show in the junior or amateur hunter-seat divisions will find this book a valuable resource. Not only will they read about how to get there, but also how to be successful. Non-rider parents and spouses supporting their Medal





hopeful both emotionally and financially will also enjoy this well-written "travel guide" through the confusing world of horse showing.

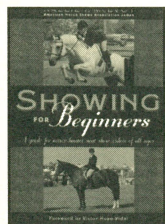
McEvoy calls on her extensive experience as an AHSA licensed judge to create this fairly comprehensive text for those starting out at horse shows. She leaves no stone unturned. Six well-packed chapters contain detailed information on getting started, getting fit (even if you are a bit overweight she encourages you to ride while losing weight), basic show rules and etiquette, preparing yourself and your horse for a show, and basic rundowns on the various breeds best suitable for the novice show rider.

The book contains many good photos, charts and sidebars, some with a touch of humor. Parents and instructors will love the abundance of safety rules and tips that appear throughout the text without nagging. Even if you've already been to shows and think you've got it covered, there will be something in there that you wouldn't have thought of. There are even suggestions on giving safety advice to those unfamiliar with horse behavior. "Your friends and family will want to attend the horse show and watch you ride. Make sure you explain to them the unpredictable nature of horses. Teach them the basic rules of behavior around horses so they won't be in harm's way."

If anything, McEvoy conveys a strong message of fun and sportsmanship. She shares a perspective of having fun at horse shows that has nothing to do with winning ribbons. In the section "Focusing On Fun,"

she writes, "I have friends, both amateurs and professional, who perform in a show or two every week to amass points for year-end championships. This can become a repetitive grind, taking a lot of the joy out of showing. However, many

of them have found great ways to release tension and have fun despite the serious nature of what they're doing . . . They have developed a social system through the horse show circuit. This extended family arrangement even includes evening meals, transporting horses together, and sharing hotel rooms."



For less than the price of a riding lesson, *Showing For Beginners* is a great choice for the budding equestrian's library and one that instructors can recommend to parents, children and novice riders.

L.C.

**FITNESS, PERFORMANCE AND THE FEMALE EQUESTRIAN.** Mary D. Midkiff. Howell Book House, 1633 Broadway, 6th Floor, New York, NY 10019. 1996. 206 pp. Illus. Bibliography. Index. \$24.95.

Although reviewers are supposed to be unbiased, we're still human. I must admit that I started reading this book "knowing" I'd hate it. I was wrong. Mary Midkiff jumps right in and discusses the physical, mental and time demands women riders face. She doesn't make excuses; she offers solutions.

All riders need to be aware of their bodies, and women need to understand that their bodies are not made the same way as men's. Women can use that knowledge to make their riding better. From techniques

for relaxing muscles while making them stronger to vivid examples of the "right" way to do it (Midkiff gives the example of Nicole Uphoff-Becker, whose "thighs and pelvis absorb the motion and move with it instead of pushing against it. She seems still, but there is a great deal of motion 'inside' her joints."), Midkiff gives us a personal riding lesson in a book.

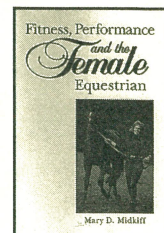
Midkiff examines issues riding instructors wouldn't dare touch even if they were aware of them. She states that there are "days when a woman simply can't put a 'leg on' as effectively, due to physiology and her cycle." Cop-out, I thought, the old PMS excuse for being grouchy. But she explains that it's a real physiological change. It doesn't mean "don't ride." It doesn't mean "give up" during that time. It just means maybe you should hack instead of jump on that day instead of struggling.

I especially liked her suggestions for stretching and strengthening exercises. The how-to is easy to follow and the photos are clear. She offers sound advice on weight and diet. Few of us think about how active we really are in the saddle—riding is a real workout (galloping a horse expands 7.4 calories a minute, tennis is 7.1!), but fitness is still paramount. For weight loss, Midkiff wisely suggests management over diet—know what you're eating and select the foods you need.

In health and safety, she talks about clothing, with an emphasis on undergarments. She explains what women need in sport bras in addition to footwear, helmets and breeches.

Overall, I'm impressed. The experts Midkiff consults—Peggy Cummings, Mary Beth Walsh and Margaret McGovern—offer usable information in riding technique, fitness and diet. I also appreciate the fact that she identifies her models in the photos.

By the time I finished the book, I thought Mary Midkiff was a friend. The tone of the book is entirely personal and the information is frank. Her writing is crisp and clean. The reader can actually use this book.



## TEN practical TITLES IN THE NSL COLLECTION

1. Fleming, George. **Practical Horseshoeing** (1873).
2. Holland, Anne. **A Practical Guide to Hunting** (1990).
3. Ljungquist, Bengt. **Practical Dressage Manual** (1976).
4. O'Connor, Sally. **Practical Eventing** (1980).
5. *Practical Horseman*. **Practical Horseman's Book of Horsekeeping** (1983).
6. Richardson, M.T. **Practical Carriage Building** (1981).
7. Sharpe, Harry. **The Practical Stud Groom** (1930).
8. Vickers, Wilmont Gordon Hilton. **Practical Polo** (1958).
9. Wall, John. **Practical Light Horse Breeding** (1931).
10. Waterman, George Arthur. **The Practical Stock Doctor** (1926).

C.R.F.



## Exhibition Spotlight

The following is a list of exhibitions that NSL members may find of interest. A contact number is included; we encourage you to check schedules and hours before attending.

**NY. SARATOGA SPRINGS.** National Museum of Racing. *"The Hialeah Project: Indissoluble Excerpts."* Through March 31, 1997. (518) 584-0400. Architectural preservation photographer Christopher David Doncsecz was awarded a grant from the Florida Department of State to photographically document Hialeah Park race track for a collection in the Library of Congress. This exhibition includes a number of the resulting images, which focus on the elegant and elaborate architecture of the site.

**OK. OKLAHOMA CITY.** National Cowboy Hall of Fame. *"Frederic Remington: An American Artist."* Through May 30, 1997. (405) 478-2250. As the Frederic

Remington Art Museum in Ogdensburg, N.Y., undergoes renovation, some of its masterpieces will visit the National Cowboy Hall of Fame, where they will join with the latter's collection in what may be the largest Remington show in history.

The exhibition will include studies, sketches, paintings, sculptures and more and will span the artist's entire career, from his days as an illustrator to his fame as one of the premier artists of the American West. The National Cowboy Hall of Fame will host a second Remington exhibition, "In Search of Frederic Remington," May 30, 1997-Aug. 15, 1997. This show will include original works as well as a look at notable Remington fakes and forgeries.

**TX. AMARILLO.** The American Quarter Horse Heritage Center and Museum. *"George Phippen's Horses."* Feb. 8-May 3, 1997. (806) 371-1005. Cowboys, horses and ranch life form the basis for this exhibition, which highlights the work of Western artist George Phippen. The exhibit consists of paintings, drawings and bronzes, many from the Phippen Museum in Prescott, Ariz.

**WI. GREEN BAY.** The Neville Public Museum. *"Art and the Animal 1996-1997."* Feb. 7-April 6, 1997. (414) 448-4460. The



COURTESY SOCIETY OF ANIMAL ARTISTS

*"Wild Turkeys," a bronze by Walter Matia, is included in the Society of Animal Artists' traveling exhibition, which visits the Neville Public Museum in Green Bay, Wis., this spring.*

1996-1997 traveling show of animal art from the Society of Animal Artists features sixty works in a variety of media. Check out the bronzes by NSL members Anne Frey and Marilyn Newmark; Frey's depicts a Scottish Deerhound, and Newmark's depicts a draft horse. The show's next stop is the R.W. Norton Art Gallery in Shreveport, La., from April 27-June 8, 1997.

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COURTESY NATIONAL MUSEUM OF RACING




*This view of the grounds at Hialeah Park race track is included in the National Museum of Racing's "Indissoluble Excerpts" exhibition. The exhibit, which features the work of architectural photographer Christopher David Doncsecz, is on display at the museum through March 31.*




## New arrivals

The following books are now on the NSL shelves. We invite you to visit the Library to see these new arrivals.

The  symbol notes recently published works.

-  Abramson, Rudy  
**Hallowed Ground**  
Charlottesville, Va.: Thomasson-Grant & Lickle, 1996.
-  Allison, Keith  
**Holistic Management of the Horse**  
London: J.A. Allen, 1996.
- Alvisi, Alessandro  
**Horse & Man**  
London: Country Life, 1989.
- Audubon, John James  
**Birds of America**  
Philadelphia: J.B. Chevalier, 1840.
-  Bayley, Lesley  
**Understanding Your Horse**  
North Pomfret, Vt.: Trafalgar Square, 1996.
- Berenger, Richard  
**A New System of Horsemanship**  
London: Henry Woodfall, 1754.
- Bindley, Charles  
**Stable Talk and Table Talk**  
London: Longman, Brown, Green & Longmans, 1845.

Bismark, Friedrich Wilhelm  
**Reuter Bibliotek-Vol. 3/Reuter Literatur**  
Karlsruhe: Chr. Fr. Muller, 1827.

 Bowker, Nancy  
**John Rarey: Horse Tamer**  
London: J.A. Allen, 1996.

Breitagam, Gerald B.  
**Morvich: An Autobiography of a Horse**  
New York: Rotary Press, 1922.

Bruce, B.G.  
**Memoir of Lexington**  
N.p.: Kentucky Livestock Record, n.d.


 Budd, Jackie  
**Reading the Horse's Mind**  
New York: Howell, 1996.

Case, Carol  
**Down the Backstretch**  
Philadelphia: Temple University Press, 1991.

Cecil  
**Stable Practice**  
London: Longman, Brown, Green, Longmans & Roberts, 1857.

Cecil  
**The Stud Farm**  
London: George Routledge & Sons, 1873.

Churchill, Frank G.  
**Practical and Scientific Horseshoeing**  
Kansas City, Mo.: Frank Hudson Publishing, 1912.

 Daniels, John H.  
**Nothing Could Be Finer**  
Camden, S.C.: John Culler & Sons, 1996.

Day, William  
**Turf Celebrities I Have Known**  
London: F.V. White & Co., 1891.

De Sainbel, Charles Vail  
**The Works of Charles Vain De Sainbel**  
London: Martin and Bain, 1795.

De Saint-Albin, A.  
**Les Courses de Chevaux en France**  
Paris: Hachette, 1890.

 De Seynes, Sophie  
**Horses Are Still in Paris**  
Paris: Editions Hermes, 1996.

 Deverill, Helen  
**The Haflinger**  
London: J.A. Allen, 1996.

Drinkwater, John  
**The Golden 80s**  
Runcorn, Cheshire, England: Archive Publications, 1990.

## Welcome New Friends

as of Jan. 15, 1997

Teresa Aldred/Haymarket, Va.  
Mrs. Gordon Allott/Castle Rock, Colo.  
Mrs. Lance Beaulieu/Hamel, Minn.  
Dr. and Mrs. Marvin Beeman/Littleton, Colo.  
Mr. and Mrs. Joe Bowers/Boulder, Colo.  
Linda Bowlby/Bucyrus, Ohio  
Steve Brawerman/Upperville, Va.  
Walter W. Brewster/Glyndon, Md.  
Karin E. Bruhn/St. Cloud, Minn.  
Mr. and Mrs. Larry Byers/Bonsall, Calif.  
Leslie Campbell/Middleburg, Va.  
Eric Canton/Maple Plain, Minn.  
Harriett M. Condon/Middleburg, Va.  
Lois Conner/Port Republic, Md.  
Mrs. Thomas Crosby Jr./Long Lake, Minn.  
Mr. and Mrs. H.I. DeLine/Englewood, Colo.  
Michael C. Devine/Chappaqua, N.Y.  
Peggy Eutrekin/Frankfort, Ky.  
Smoky Everhart/Middleburg, Va.  
Sandra Y. Feagan/Charlottesville, Va.  
P. Jay Fetner/Middleburg, Va.  
Mr. and Mrs. Brian Fitzgerald/Middleburg, Va.  
Jane Flanders/Plymouth, Minn.  
Elizabeth S. Grizzard/Manassas, Va.  
Karyn Grubb/Oakton, Va.  
Dr. and Mrs. Barry Horowitz/Great Falls, Va.

Robert G. Houston/Pittsburgh, Pa.  
Stuart Hyatt/Middleburg, Va.  
Laura A. Jones/Bryn Mawr, Pa.  
Susan Kane-Parker/Crystal Lake, Ill.  
Anne-Alexandra Kessler/Warrenton, Va.  
Dr. and Mrs. Nicholas LaFond/Maple Plain, Minn.  
Jennifer Mason/Austin, Texas  
Robert McCrea/Long Lake, Minn.  
Jennie C. Meade/Preston, Md.  
Michael Motion/Middleburg, Va.  
National Steeplechase Association/Elkton, Md.  
Barbara Nelson/Hamel, Minn.  
Mr. and Mrs. Don O'Connor/Denver, Colo.  
Judi Orsi/Bolingbrook, Ill.  
Emsie Parker/Washington, Pa.  
Robert S. Pirie/New York, N.Y.  
Wayne Popham/Hamel, Minn.  
Mr. and Mrs. Frank Presta/Clifton, Va.  
Susie Preston/Columbus, Ohio  
Anita F. Ramos/Centreville, Va.  
Liz Reynolds/Denton, Texas  
Madison Richardson/Inglewood, Calif.  
Barbara Severin/Warrenton, Va.  
Susan Smith/Boston, Mass.  
John R. Swift/Tulsa, Okla.  
Mark Thompson/Upperville, Va.  
Mrs. Burt K. Todd/Ligonier, Pa.  
Katherine Walcott/Wilsonville, Ala.  
Elise Zuidema/Wayzata, Minn.



Egan, Pierce

**Book of Sports**

London: T.T. and J. Tegg, 1832.

Farshler, Earl R.

**Riding and Training**

New York: Arco, 1975.

Fleming, George

**Horse-Shoes and Horse-Shoeing**

London: Chapman & Hall, 1869.

Formby, John

**An Account of the Liverpool Races**

Liverpool: Principal Booksellers, 1928.

Fothergill, George A.

**An Old Raby Hunt Club Album**

N.p.: n.p., 1899.

Fraser, Suzanne

**Financing Your Equestrian Activities**

Meriden, N.H.: Equissentials Press, 1996.

Freeman, Strickland

**The Art of Horsemanship**

London: W. Bulmer and Co., 1806.

Furth, Elizabeth

**Visions of Eventing**

New York: Lyons & Burford, 1996.

**The Gentleman's Dictionary**

London: H. Bonwick, 1705.

Hailey, Clarence

**Thoroughbred Sires**

Newmarket: Clarence Hailey, 1908.

Harting, J.D.

**Hints on the Management of Hawks**

N.p.: John R. Swift, 1991.

Herries, William H.

**Successful Running and Sire Lines of the Modern Thoroughbred Horse**

London: The British Bloodstock Agency, 1921.

Hodson, Mathew et al

**The Gentleman's Jockey and Approved Farrier**

London: H. Twyford, 1683.

Holzel, Petra and Wolfgang

**Learning to Ride Using Sports Psychology**

North Pomfret, Vt.: Trafalgar Square Publishing, 1996.

Hovdey, Jay

**Cigar: America's Horse**

Lexington, Ky.: The Blood-Horse, 1996.

Hunter, J.

**Complete Dictionary of Farriery & Horsemanship**

Dublin: P. Wogan, P. Byrne, J. Rice and J. Moore, 1796.

Jordan, Theresa J. and Peter De Michele

**Overcoming the Fear of Riding**

Ossining, N.Y.: Breakthrough, 1996.

Lawrence, John

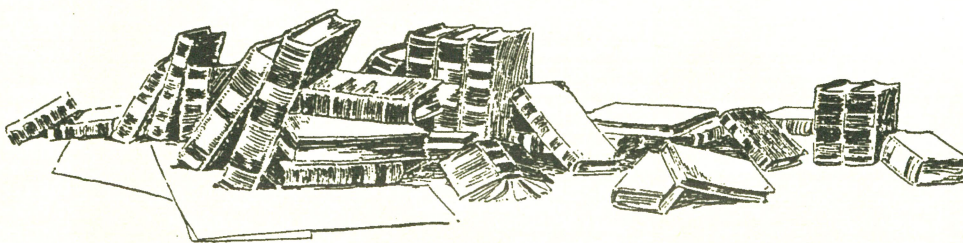
**The Horse**

Philadelphia: E.L. Carey and A. Hart, 1830.

Lawrence, John

**The History and Delineation of the Horse**

London: Albion Press, 1809.



MacClintock, Dorcas

**Animals Observed**

New York: Charles Scribner's Sons, 1993.

Markham, Gervase

**Markham's Maister-peece**

London: William Wilson, 1656.

Marshall, Barry

**Dressage from All Angles**

London: J.A. Allen, 1996.

McClure, Robert

**The Gentleman's Stable Guide**

Philadelphia: Porter & Coates, 1870.

McEvoy, Hallie

**Showing for Beginners**

New York: Lyons & Burford, 1996.

McMahan, Jeff

**A History of the Camden Hunt 1926-1996**

Camden, S.C.: n.p., 1996.

McPherson, Gwyneth L.

**Classical Training for Paso Gaited Horses and Their Riders**

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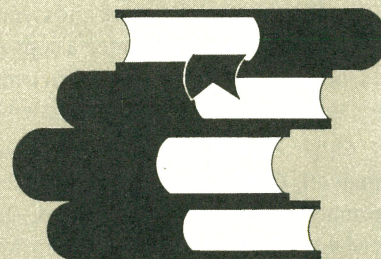
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## GIFT HORSES

As much as those of us who work here at the NSL enjoy every donation large and small, every once in a while we receive one that just plain knocks our socks off. Such was the case with a large collection recently given by Edmund S. Twining III of The Plains, Va.

The donation had 77 titles (including runs of serials) dating back to a copy of *Markham's Maister-peece*, written by Gervase Markham in 1656. Not only were many of books new to the NSL collection, there were also many in impeccable condition that allowed us to upgrade our holdings considerably.

Mr. Twinings' donation included a copy of the very scarce *Memoir of Lexington* by B.G. Bruce (ca. 1881), a copy of John Formby's *An Account of the Liverpool Races* (1928), and a copy of John Lawrence's *The History and Delineation of the Horse* (1809), among many others included in the list of "new arrivals" on pages 12-13. Special editions include R.C. Lyle's *The Aga Khan's Horses* (1938), with the signatures of the Aga Khan, Lyle and Lionel Edwards, the illustrator; and *An Introduction to Polo* by "Marco," signed by "Marco" and Lord Wodehouse, who wrote the introduction.

NSL board member William C. Steinkraus also presented the Library with classical books on horsemanship, including titles by Friedrich Wilhelm Bismark and Georg Simon Winter. Mr. and Mrs. Ronald L. Maher donated a copy of the George Fothergill's *An Old Raby Hunt Club Album*, an oversized book that includes 63 color plates after Fothergill's drawings of hunt members.

Other donors included Fred Warshaw, Van Smith, Lisa Campbell, Carol Case, John H. Daniels, Robert L. Banner Jr., Suzanne Fraser, Lyons & Burford, Dorcas MacClintock, Jeff McMahan, Steve Brawerman, Mary Midkiff, Helen K. Groves, Anita Ramos, *The Blood-Horse* magazine, the Society of Animal Artists and *The Chronicle of the Horse* magazine.

Thank you, donors!

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*When your homing carloads swing  
Past us down the crisping lanes,  
And your dazzling headlights fling  
Snow-white roses on our reins,  
Would we choose your sheltered flight,  
Would we take your cushioned ease  
For the wide and scented night  
And the horse between our knees?*

*Breezes that your wheels o'erleap  
Whisper round us as we ride;  
Ours the star-bedusted deep  
That your misted windows hide;  
And while speed may waft you soon  
To your halls of warmth and light,  
Is not ours the magic moon  
Spilling silver from the night?*

Will H. Ogilvie



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